Artist:	Track:	Time
Disk 1		
1. Andrea Cichecki	When Water Feels Like Rain	7:36
2. Field Lines Cartographer	Sastrugi	6:56
3. Benge	Network of Continuations	6:00
4. Bluetech	Azurite Waterfalls	5:51
5. Ian Boddy	LCM360	6:18
6. Swansither	Fata Morgana	6:46
7. Paul Nagle	Ingordigiousness	8:33
8. Parallel Worlds	Morning Walk	5:30
9. Nigel Mullaney	Stalked	5:38
10. Todd Barton	Accumulations	5:51
	Total Time	65:19
Disk 2		
1. Panic Girl	Between The Shadows	6:50
2. Lyonel Bauchet	A Quiet Sun	8:31
3. Chris Carter	Hypnagogic	6:52
4. Sarah Belle Reid	Critical Points	5:28
5. Hainbach	From The Thaw	2:46
6. Batchas	How Are You?	4:00
7. Polypores	Feelers	6:05
8. Scanner	Banana, Designation	8:32
9. d'Voxx	Diagonal	9:28
10. Nathan Moody	Spent	6:16
	Total Time	65:10

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www.DiN.org.uk
DDD Made in the EC

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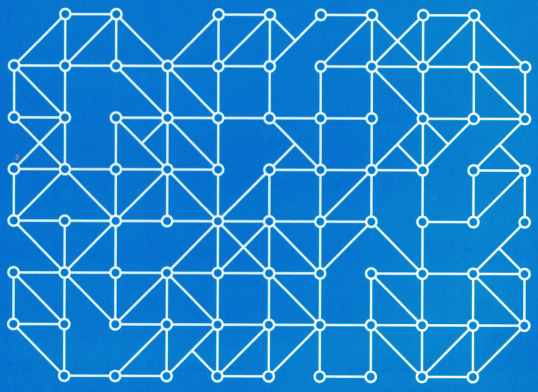
Tone Science | Module No.10 The Final Patch | DiN:TS10

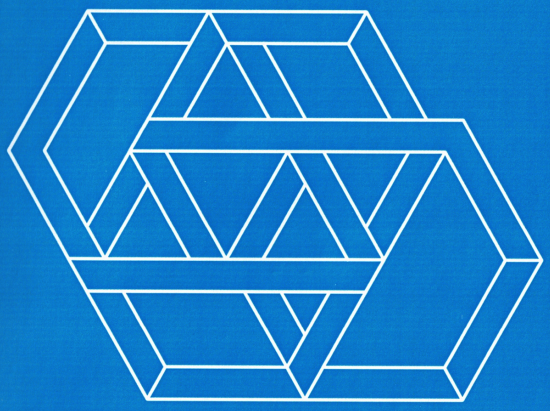
Tone Science

Module No.10
The Final Patch

Contemporary modular synthesiser compositions

DiN:TS10





Seeing as you're reading this,

it's quite likely you'll know about the origins of modular synths. You'll know about Bob Moog, Don Buchla and Peter Zinovieff. You'll know their revolutionary machines and how they found their way into the hands of button-twiddling trailblazers such as Bernie Krause, Wendy Carlos, Tangerine Dream, Morton Subotnick, Suzanne Ciani and Tomita.

You will certainly know what those people, and many more besides, did with them. You will also be aware that they have spearheaded the mother of resurgences in recent years, blowing our minds in the hands of everyone from Polypores to Loula Yorke. But what about in between? Where'd they go?

By the end of the 70s, prog behemoths like Emerson, Lake & Palmer were using mountains of expensive modular synths, creating work that was at best complex and at worse pompous. When punk swept in it was, in part, a reaction to this kind of bloated musical excess. While the upstarts weren't riling against the synths themselves, who needed ruinously expensive old-fashioned machines when three chords would do?

"Modulars were not only bloody expensive," explains DiN big chief Ian Boddy, "but they didn't have memories for patches and often went out of tune. With the advent of the Yamaha DX7 and Roland D50, it was a case of technological convenience that finally rendered them almost obsolete."

By the early 80s digital synths were being used by everyone from Ryuichi Sakamoto to Enya. Drum machines and samplers turned up, then computers and software synths arrived. By the 90s, tired of this ubiquity, trailblazers began looking for different ways to express themselves, something that would set their sound apart and eyes began to fall, once again, on modular synths.

In Germany, Dieter Doepfer came up with the Eurorack format that allowed inexpensive systems to be built piece by piece and the revival began to gather pace. It snowballed in the early 2000s spawning hundreds of manufacturers who created affordable modules that would allow increasing numbers of musicians to embrace the joys of modular synthesis.

Ian Boddy was way ahead of the curve. In the late 70s, he discovered a raft of Revox tape recorders and EMS VCS3s at Spectro Arts Workshop, an open-access studio in Newcastle, and hasn't looked back since. His DiN label, established in 1999, is striking in its mission. "I had the idea for a label that would bridge the gap between the analogue sound of the early 70s synth pioneers and the digital soundscapes of the more experimental modern exponents," says Ian.

The label saw the sonic influence of Berlin Schoolers such as Tangerine Dream and Klaus Schulze merge with the world of possibilities that modern technology had brought. Launched in March 2018, DiNs 'Tone Science' compilation series rode in on the zeitgeist.

"I felt DiN could provide a platform to showcase the incredible variety of music coming up in the ever-burgeoning field of modular music," says Ian. "With no regular synths or keyboards or any overtly dance-based material, it was an exploration of the possibilities of what modulars could offer musically."

The first volume found Ian Boddy setting the standard with 'Tone 6', a track that was a continuation from his 'Tone Science' album (DiN49) from which this new series of releases took its name. Artists such as Hainbach, Hélène Vogelsinger, Chris Carter, Lisa Bella Donna, James Bernard, Andrea Cichecki and many, many more have graced the series over the years.

There's even a live album, recorded at Liverpool's Capstone Theatre in April 2023, 'No.8 Tone Science Live' serves up full-length sets from Ian, Field Lines Cartographer, Nigel Mullaney, Polypores and Scanner, not to mention the five-way jam that closed the show.

But it wasn't just the music that wowed, the artwork was striking too. Designer Matthew Shaw created, as Ian neatly puts it, "that lovely, almost old scientific or maths text book look". Once you had a few titles under your belt, you had to have them all. They were the complete package, the look and the sounds.

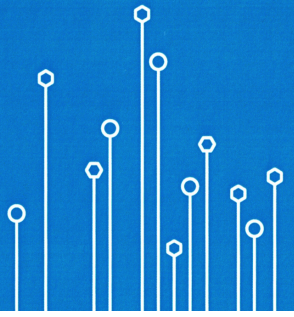
'Tone Science Module No.10 - The Final Patch' marks the end of the series and comes as a 20-track double-CD celebration featuring a who's who of contemporary modular synthesis.

Ian features, of course, but there's also new work from the likes of Swansither, Bluetech, Parallel Worlds, d'Voxx, Benge, Sarah Belle Reid, Todd Barton, Lyonel Bauchet and more.

"I was able to access the wonderful Spectro Arts Workshop while I was at university in the late 70s and the help I got there really kick started my life-long love of composing and playing electronic music," says Ian. "If in some small way this label helped some emerging artists gain a platform for their music, then I'm very happy with that."

'Tone Science' did that. Ian should be very happy.

Neil Mason, Moonbuilding



Disk 1

	Artist:	Track:	Information:	Time:
1.	Andrea Cichecki	When Water Feels Like Rain	'When Water Feels Like Rain' captures the essence of the quiet power to embrace the storm and leave old memories behind. **andreacichecki.com**	7:36
2.	Field Lines Cartographer	Sastrugi	Polar winds scour and etch the frozen landscape into beautiful, otherworldly snow dunes. Realised using ARP 2600, various Eurorack & Bugbrand format modular synthesisers. **fieldlinescartographer.bandcamp.com**	6:56
3.	Benge	Network of Continuations	Four interconnected modular systems: Emu, Modcan, Serge & Arp 2500, making a network of continuations (sequences), inspired by Duchamp's randomised Stoppages. For more Cybersynthesis, watch The Memetune Programme. **youtube.com/@memetunestudio**	6:00
4.	Bluetech	Azurite Waterfalls	'Azurite Waterfalls' is an exploration in controlled randomness which began by wavefolding sine oscillators to evoke a shifting textural organic bed for melodic synths to cascade over. **bluetechonline.com**	5:51
5.	Ian Boddy	LCM360	Interlocking sequences of 5, 8 & 9 steps which have a least common multiple of 360. Performed on a Eurorack system with added randomness from a pair of AJH/Tone Science Chance Delays. **ianboddy.com**	6:18
6.	Swansither	Fata Morgana	A distorted illusion caused by light bending through varying air densities. These castles in the sky were once believed to be magic, cast by Morgan le Fay. **swansither.bandcamp.com**	6:46
7.	Paul Nagle	Ingordigiousness	Out of the primordial soup, life emerged and began its remarkable journey. Everything was going splendidly . . . then something happened. **paulnagle.bandcamp.com**	8:33
8.	Parallel Worlds	Morning Walk	Just a morning walk... with a clear mind... and no dark thoughts... This track was created with my Eurorack modular walls. **facebook.com/parallelworldsmusic**	5:30
9.	Nigel Mullaney	Stalked	Composed to commemorate the musical luminaries who have inspired me, 'Stalked' is a tribute to those who have sadly moved on, leaving an indelible mark on the world of music. **nigelmullaney.com**	5:38
10.	Todd Barton	Accumulations	This is a live improvisation with the Buchla Music Easel and a TC Electronics looper. **toddbarton.com**	5:51
			Total Time	65:19

Disk 2

	Artist:	Track:	Information:	Time:
1.	Panic Girl	Between The Shadows	This track, created mainly on a Buchla Music Easel, is about those moments in life when everything changes in an instant. **panic-girl.com**	6:50
2.	Lyonel Bauchet	A Quiet Sun	Every time I return to it, I'm amazed at the magnificent palette of colours this machine can generate. Buchla Modular Electronic Music System, only and all for this piece. **lyonelbauchet.bandcamp.com**	8:31
3.	Chris Carter	Hypnagogic	Recorded live on my modular 'Hypnagogic' was inspired by the Ian Hodgson and Delia Derbyshire soundtrack for the film Hell House. Whilst watching this the other night I fell asleep... weird dreams ensued. **chriscarter.co.uk**	6:52
4.	Sarah Belle Reid	Critical Points	'Critical Points' explores sudden transformations in energy, timbre and density through chaotic feedback patching and nonlinear waveshaping techniques. The piece was created using a Gaston Nonlinear Dynamics modular system. **sarahbellereid.com**	5:28
5.	Hainbach	From The Thaw	A celebration of the pure oscillations of ancient test equipment and the Synton Fenix 2 PP. **hainbach.bandcamp.com**	2:46
6.	Batchas	How Are You?	For the past three years, after neck surgery, I've never answered "I'm fine" when asked how I'm doing. When I did this piece, I said to myself, "finally I'm okay!" **batchas.bandcamp.com**	4:00
7.	Polypores	Feelers	Exploring repeating cyclical melodies and unsynced rhythms with slightly different BPMs. Repetition gives the impression of order but the percussion sometimes stumbles and everything falls apart. **polypores.bandcamp.com**	6:05
8.	Scanner	Banana, Designation	The joy of working with modular for me is the unknown, and once again, here the machines dictate where they wish to go. I'm merely their humble cable assistant. **scannerdot.com**	8:32
9.	d'Voxx	Diagonal	A cinematic sonic opus of tension and intrigue, where North African echoes weave through immersive electronics, evoking the pulse, mystery, and untamed energy of Barcelona's labyrinthine streets and hidden corners. **dvoxx.com**	9:28
10.	Nathan Moody	Spent	This exploration uses aleatoric layering, whereby each layer has structure but they are not synced to each other. Chords constantly shift and evolve, harmonically related but unpredictable. **nathanmoody.bandcamp.com**	6:16
			Total Time	65:10

Tone (/təʊn/) **noun** A musical or vocal sound with reference to its pitch, quality, and strength.

Science (/ˈsʌɪəns/) **noun** The systematic study of the structure of the physical and natural world through observation, experimentation, and the testing of theories against the evidence obtained.

Tone Science (/təʊn sʌɪəns/) **noun** A series of albums released by the DiN label showcasing musicians working primarily with modular synthesiser systems.

So here we are at the end, the last Tone Science compilation album. What a journey it has been. Over the last seven years 72 different artists from all over the world, with widely different experience levels and musical tastes have contributed to this series.

To all these musicians I send out my thanks for how they have embraced this modular world. For me, despite the technological nature of the equipment, the emotional quality of the music is the single most important factor. Piecing together each of these editions has been a total joy.

I never knew in advance what I was going to be sent but each time the inventiveness and sheer musicality of the works I received made this task such a rewarding process.

I would also like to express my gratitude to graphic designer Matt Shaw who has created a wonderful, unique look for the series and made them all so much more collectable. A final thank you to everyone who has supported the Tone Science albums in any shape or form.

It just remains for me to say I hope the music on these 10 volumes has inspired you and that you will also explore the wonderful world of modular synthesis and make your own Tone Science.

Ian Boddy March 2025